

Lux Mentis, Booksellers

Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selections is diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

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1. Acker, Kathy. **Hello, I'm Erica Jong**. New York: Contact II Publications, 1982. First Edition. Minor shelf/edge wear, else tight, bright, and unmarred. Black wraps, silver lettering, blue endpages. 8vo. np. Illus. (color plates). Very Good+ in Wraps. Original Wraps. (#9587) \$200.00

Text Kathy Acker and images by Michael McClard. Passion, as one expects from Acker, in print.

2. Anon. **Bondage Thru the Ages [No. 103]**. La Mesa, CA: Whip & Rope, nd. Minor rust stains, else tight, bright, and unmarred. Half-fold digest-size pamphlet, saddle stapled. 8vo. 36pp. Illus (b/w comic-like artwork) Very Good in Wraps. Original Wraps. (#9085) \$50.00

Illustrations depicting bondage, flagellation and sadomasochism at various points of history. Cheeky and slightly offensive.

3. Bartholin, Thomas; Meibom, Johann Heinrich. **De Usu Flagrorum In re Medica & Veneria, Lumborumque & Renum Officio**. Frankfurt: Ex Bibliopolio Hafniensi, 1670. First Thus. Light, sporadic toning, signature and notes at endpages, else tight and unmarred. Small 8vo (150x90mm). Contemporary brown calf, gilt spine, head pieces and initials. Provenance: "De la Reynie" (see note). Laid in single leaf of later annotation loosely-inserted at rear. Very Good+. Hardcover. (#9503) \$1,200.00

A pencil note on the front free endpaper states "...du lieutenant de police avec sa signature autographe — de la Reynie. Voir Bayle, T. I, p. 518. "Waller 753. de la Reynie was the founder of the first modern police force. First published in Lübeck in 1639 under the authorship of Meibom alone, "De usu flagrorum" is the first

known printed book on the subject of flagellation for medical and recreational purposes.

The English title is "A Treatise on the Use of Flogging in Medicine and Venerie." The text includes several accounts as examples, and is widely considered an early example of pornography.

4. Bellhoff, Mindy. **Recreation of the Declaration of Independence as designed & printed in 1777 by Mary Katharine Goddard**. New York: Intima Press, 2010. Limited Edition. Bright and clean. Document 21x16" printed in 2-color black and brown; Essays 21x16" printed in blue and red; inside an archival paper folio; hand set in Caslon & letterpress printed on hand made cotton & linen paper (paper custom made by Katie MacGregor, Maine) Limited edition of 100 copies. Fine in Fine Portfolio. Broadside. (#8916) \$825.00

Research & printing took place January thru September 2009, as originally designed & printed by Mary Katharine Goddard, January 1777. "Setting the Declaration in type was enlightening in many ways, as my thoughts throughout the process were of Mary Katharine in her print shop during the cold month of January, not having 21st century amenities. I could not help but wonder how Mary Katharine must have felt being entrusted to print this stunning proclamation while setting each letter of the text 'all Men are created equal.' Therefore, on July 4th, 2010, I went to press on a second unambiguous edition proclaiming 'all People are created equal'," explained Mindy Belloff. "Mary Katharine was an incredibly brave woman for her time. By her actions, she was clearly a pioneer for women's rights and freedom of the press." (Artist statement)

5. Berlam, Arduino. **Collection of Manuscripts and Photographs [Trieste, Italy]**. Trieste, Italy, c. 1926-1931. Original mss and/or first printings. Loose typescript and handwritten in pen and ink manuscripts on questionable bond paper, black and white silver gelatin photographic prints, mailing envelopes, and two folded and oversize printed maps in the original wraps. Very Good. (#9076) \$1,000.00

A unique aggregation of primary and secondary sources documenting Italian architecture, geography, and cultural life during the pre-World War II occupation, specifically in the area of Trieste, Italy. Condition varies by material type, manuscripts are in exceptional and legible condition with some discoloration to the paper and wear and tear; the addressed and annotated, but tattered envelopes served their purpose as protectors for the

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enclosures; however the majority of the silver gelatin prints are in exceptional condition with little oxidation or paper degradation. Images are clear, bright, and detailed with rich black and white tones. The two maps, although folded, are bright and unmarred, despite some discoloration on the original wrapper. Overall, collection is brilliant and distinctive, as an early 1930s insight into a characteristically, unparalleled Italian region with Hapsburg Dynasty roots.

Papers represent a small archive of material created by Arduino Berlam, prominent Italian architect, in the region of the city Trieste, nestled on the northeastern coastline of Italy, only a few kilometers from the border of Slovenia. Arduino Berlam was the son of Ruggero Berlam, also an established architect, both known for their collaborative architectural design on the Synagogue of Trieste. Arduino continued to design buildings throughout the 1930s, but also wrote and published several historical and travelogue essays about Trieste. The manuscripts represented in this collection are unpublished and explore more of the cultural and geographic aspects of the area, and uniquely written in English, rather than Italian, presuming to be pitched for a wider market of readership and interest in the area. Evidence of this is recorded in the letter written to James Pond of the Pond Bureau discussing the possibility of publishing the manuscripts (enclosed) into a book or article in a magazine. The Pond Bureau, famously started by James Burton Pond, represented lecturers and writers, mostly on a presentation circuit, and included clients as Henry Ward Beecher, Winston Churchill, and Mark Twain. James Pond, as a correspondent then, to whom Berlam wrote, was undoubtedly, James Burton Pond, Jr. who took over the business when his father (Sr.) died in the 1920s. The letter also indicates Berlam and Pond were in communication previous. The letter alludes to an enclosed handwritten manuscript titled: "A Few Words and Many Photo's about Little Characteristic Churches in Friouli [Northern Italy]. 20 pp. which is included.

Also included in the collection: Handwritten in pen and ink "Mediaeval Castles in Friouli [Northern Italy]" (Doct. Arch. Arduino Berlam. Member of the National Directory of the Syndicate of Italian Architects.) 24 pp. This manuscript has annotations in red pencil that correspondence with a numbering system on the photographs [1-29]. "The Grotto of Postumia (formerly Adelsberg)" 4 pp. (1 folio leaf). The handwritten pages in pen and ink are also edited and annotated. Interestingly, this essay describes the many grottos (caves) in the area, formerly part of the Austro-Hungarian empire at one time. Included are nine black and white photographs recording this particular grotto c. 1930s. Lastly, "Picturesque Trieste, Italy" 24 pp. typescript, including the

sections "The Huge Grotto of San Canziano" and "The Dwellers of the Subterranean Metropolis." Heavily annotated, the typescript describes, in travelogue fashion, Trieste and peninsula of Istria written in language to attract curious American tourists, i.e. "day trip of interest." The style of the essay suggests Berlam was writing charismatically, not only for an American audience, but for amateur travelers in mind. The photographs in the collection number over 100 and encompass images of architecture, landscape, customary dresses of local folk, and art. All of the photographic processes for the collection are gelatin silver, on varying degrees of paper quality and various size prints. The images of the grottos of San Canziano (now known as Škocjan Caves) are extremely scarce, estimating from the 1930s. Parts of the caves were not quite open to the public at that time. The 8x10" photographs from the San Canziano cave were taken by Professor Antonio Iviani (signed), naturalist and cave explorer, quite well-known and accomplished photographer of natural subterranean landscapes. Berlam probably collaborated with Iviani to acquire and use such photographs, as they are not prolific. Similarly, because this is a 'research' collection, Berlam utilized and gathered secondary image sources to supplement his articles, so many of the photographs are photographic prints processed by 1930s contemporary Italian photographers and the great photographic firms of the time, including Fratelli Alinari, Giacomo Greatti, Oscarre Sanvini, and Pietro Opiglia. There are 14 photographic postcards in the collection by Oscarre Sanvini, embossed with the O. Sanvini logo. Berlam was extremely efficient by documenting the photographs with an annotated description, photographer, and place attached to the photograph. In some cases, the description also includes a number, which corresponds to a grouping of photographs, as written on 3 of the 4 envelopes in the collection. Also included: Luigi Vittorio Bertarelli, and Boegan (Eugenio). Carta della Distribuzione delle Grotte nella Venezia Giulia, [Milan] 1926. This set of maps illustrates a period of forty years of cartographic exploration producing a cross-section of two thousand caves in the Province of Udine [Friuli-Venezia Giulia] region. Annotated with a note from Berlam: "To accompany Arduino Berlam's article "Picturesque Trieste." The collection is remarkably distinct, outlining and illustrating a small geographic area of Italy, quite unknown to the average American citizen, with a rich natural environment and idiosyncratic Medieval architectural history. This area of Italy was occupied by the Wehrmacht troops in World War II and heavily bombed by the Allies, subsequently. The region saw a turbulent cultural change over the last 50 years and many of these descriptions and photographs in the Berlam collection have evolved to reflect a different demographic of culture and community.

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6. Branson, Helen P. **Gay Bar**. San Francisco, CA: Pan-Graphic Press, 1957. First Edition. Tight, bright, and unmarred. Some shelf wear to extremities, otherwise a very good copy. Bound in blue cloth, with title printed on cover. Author's inscription and signature to edition page, of which this is copy 570. Limited premiere edition. 89 pages, illustration on page 19 by BUDD. Introduction by Blanche M. Baker, PhD. Very Good. Hardcover. (#9563) \$300.00

"Vivacious, unconventional, candid, and straight, Helen Branson operated a gay bar in Los Angeles in the 1950s. After years of fending off drunken passes as an entertainer in cocktail bars, this divorced grandmother preferred the wit, variety, and fun she found among homosexual men. Enjoying their companionship and deploring their plight, she gave her gay friends a place to socialize. Though at the time California statutes prohibited homosexuals from gathering in bars, Helen's place was relaxed, suave, and remarkably safe from police raids and other anti-homosexual hazards. In 1957, she published her extraordinary memoir "Gay Bar," the first book by a heterosexual to depict the lives of homosexuals with admiration, respect, and love."--University of Wisconsin Press.

7. Buckingham, Emma May. **Modern Ghost Stories: a Medley of Dreams, Impressions and Spectral Illusions**. New York; London: Fowler & Wells Company, 1906. First Edition. Tight, bright, and unmarred. Some wear to cover and extremities, discoloration, otherwise in very good condition. Bound in red publisher's cloth with illustration and title, author printed in white. 20cm. 139 pages, advertisement. Stamped with previous owner, "Clymer Romig," a writer, teacher, and bookkeeper for Aurand Printing House (Odd Fellow and 'pow-wow' publications) in Beaver Springs, Pa. Very Good+. Cloth. (#9584) \$400.00

Emma May Buckingham, late 19th century author who championed the cause of elevating womanhood in a male-dominated society. Writing slightly before the Suffragette movement, she established herself through books, poetry and magazine stories with a proto-feminist attitude. Buckingham published "A Self-Made Woman" in 1873 in New York. Mary Idyl, Buckingham's heroine, finds herself with an insatiable thirst for knowledge. Much like her character, she believed self-culture should not only be open to men, but to women. Her work documenting supernatural occurrences is not only important for women's literacy, but also as an early investigation into the

supernatural in the Pennsylvania region. A very uncommon and scarce work by a self-professed literary feminist and scholar.

8. Camden, William (after); James Basire [engraver]. **The Funeral Procession of Queen Elizabeth I, From a Drawing of the Time, Supposed to be the Hand of William Camden, Then Clarencieux King at Arms, Which Was in the Possession of John Wilmot Esq, FRS & by Him Deposited in the British Museum**. London: Society of Antiquaries, 1791. First Edition. Minor shelf/edge wear, remnant of label (dated 1891) affixed to verso of the first panel, occasional paper flaws and irregularities to panorama, sporadic foxing, minor abrasion to front pastedown, else bright and clean. Half bound, black leather spine and tips, blue pebbled cloth boards, gilt lettering and decorative elements, marbled front pastedown. Oblong 8vo. np. Illus. (colored plate) Very Good. Hardcover. (#9317) \$12,500.00

Custom folder holding folding panorama, engraved plates joined on versos to form continuous view: 9 and 3/8 inches by nearly 29 feet. Spectacular hand-colored panorama of the funeral procession of Queen Elizabeth I in April 1603, reproducing drawings in the British Museum ascribed to Elizabeth's biographer William Camden, who appeared in the procession in his official role as Clarenceaux King of Arms. Other mourners of note include Robert Cecil, Thomas Egerton, and Walter Raleigh. At the time of her death, most Englishmen had known no monarch but Elizabeth, as the elaborate formal procession detailed here was swelled by thousands of Londoners. This engraved copy of Camden's original drawings was produced in 1791 for the Society of Antiquaries, appearing in the third volume of "Vetusta Monumenta"; the panorama has been almost entirely colored in an early hand. Left uncolored, strikingly, is the effigy of the queen mounted upon her coffin, a likeness so startling that the London crowd gasped to see it. It is presumed it was left uncolored to reflect the virtue of the Virgin Queen. An exemplary recording of one of the great public ceremonies in English history and document displaying the social order of the monarchy and common people. This edition appears scarce and OCLC lists only five institutions for holdings.

9. Campbell, Ken. **Tilt: The Black-Flagged Streets**. London: Ken Campbell, 1988. Limited Edition. Minimal shelf/edge wear to slipcase, else tight, bright, and unmarred. Quarterbound, black cloth spine, printed paper boards, non-square boards and square textblock; slipcase matches boards. 8vo. np [62pp]. Illus. (color plates).

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Numbered limited edition of 80, this being VI of VI [AP copies. Signed by the artist. Inscribed to family member in 2008] Fine in Fine Slipcase. Hardcover. (#9565) \$1,750.00

"Letterpress composed of Albertus type, found lino blocks and handmade zinc blocks. Many passes including metallic dusting and handwork. Black cloth binding with decorative paper boards in trapezoid shape. Printed slipcase.

'Tilt' was the widest-cast net so far, bringing the most disparate things together. I wrote a poem called 'Storm Song' in Canada in 1981, after listening to a sung account of a maritime disaster on one of the Great Lakes (The Wreck of the Edmund Fitzgerald, I think it was). I also had in mind the vertiginous steps of flagstones up to the old cathedral at Whitby and the black flag of anarchy and disturbance. I had found some old mounted lino blocks which were random-sized squares, black flags of different sizes, and some Albertus type, rather beaten up.

While in Zürich I walked into the Museum Rietberg and up to a statue of Shiva, with limbs hanging out in funny angles, and lightning in his/her hair, all in a big wheel of fire. I can remember the statue saying to me, 'I'm coming into your book.' I thought, what the hell has Shiva got to do with this book about a 'Storm Song' and the Whitby steps and black flags? And I thought, well, I'll do as I'm told, as ever. The following morning at breakfast I drew the figure of Shiva, with breasts, and realized it was a puppet that I was going to dismantle. I made a puppet out of zinc pieces; it is disassembled from the right-hand page by repeatedly having a piece of its body nominated by a decorative silver star. Each piece is removed and replaced on the left-hand page. Alongside this cycle of nomination, removal and redistribution, the poem accumulates line by line. In this way Shiva is removed from the wheel of fire of the material world on the right, and repositioned and rebuilt in a calmer place on the left.

Each new line of the poem is revealed between black flags, the flags being arranged to suit the disposition of the line that they enclose. A decorative border is used to re-affirm the rectilinear nature of the page to counter what I did to the cover, which was to make it tilted and disturbed.

A line in the poem refers to 'the kingly fisher of men'. A Christ or Osiris figure perhaps, but I discovered that Halcyon, the kingfisher, mythically made its nest on stormy waters, thus calming them. This seemed to complete the circle proposed by the poem.

I also discovered, as an act of necessity, an odd process which I have called offset letterpress. To enable a previously printed coloured element to show better through a recently-applied dark solid, I immediately ran the wet page through the press again after having

wiped the solid plate clean. This removed ink from where it sat on the underlying image but not from where it was sitting in the virgin paper.

The statue of Shiva that spoke to me had, unbeknownst to me at the time, been a childhood obsession of our Zurich hostess. The statue in the Museum Rietberg was accompanied by a dancing girl, who appears at each end of this book."

10. Carroll, Lewis. **Down the Rabbit Hole**. St. John's, Newfoundland: Walking Bird Press, 2016. Limited Edition. Tight, bright, and unmarred. Blue paper wraps chapbook, hardbound printed drop-tunnel book printed on heavy board; matching archival box. 12mo. np. Numbered, limited edition this being 21 of 60 Fine in Fine Archival Box. Hardcover. (#9568) \$650.00

Chapbook reprints first chapter of Alice in Wonderland. The tunnel book, with tabs "Lift Me" and "Pull me" are a surprise treat.

11. Carter, Charlotte; Turner, Emily (intro). **Our Voices: Perspectives that Challenge the Stigma and Stereotypes about Sex Works [Set: book, three posters, two postcards]**. Leeds, UK: Basis Yorkshire, 2017. First Edition. Tight, bright, and unmarred. Glossy color printed wraps, staplebound; screenprinted posters. Small 8vo. 73pp. Illus. (color plates). Includes book, three 'tart card' posters and two promotional 'tart card' postcards. Fine in Wraps. Original Wraps. (#9436) \$65.00

"Our Voices: Perspectives that Challenge the Stigma and Stereotypes about Sex-Work' contains the stories and perspectives of 13 sex workers from across the spectrum of the sex work industry. Collectively, these stories and perspectives aim to diversify and clarify the need for a nuanced understanding of sex work and the members that constitute it. They acknowledge and challenge the misrepresentation, stigma and stereotypes prevalent around sex work.

In addition to this, we have developed our own take on the iconic tart cards as once adorned in London's phone boxes. We have created around 25 of these, which are symbolic of the imagery of the cards, yet their respective content challenges this norm with quotes from the women that the charity Basis Sex Work Project works with." [from the publisher]

Of particular note are the tart cards printed with #sexworkersays quotations (both printed in the book and also on the accompanying pieces).

12. Claudia. **I, Claudia: Feminism Unveiled**. London: A Class Whore Publication, [1980]. First Edition. Light

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shelf/edge wear, very minor stain at bottom edge of front wrap/ffep, else tight, bright, and unmarred. glossy pictorial wraps. Small 8vo. 32pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9586) \$45.00

Self-published feminist critique from a woman who felt rebuffed/rejected by the feminist movement. Strong sex-positive/sex work point of view. Illustrated throughout with images of author strolling gothily through a cemetery. "Feminists are no revolutionaries; they are simply members of that class of 'respectable' women who have always despised and exploited the working-class, resented ladies of pleasure, and felt threatened by ladies of 'easy virtue'.

13. Collection of World Tour Travel photography albums: Views from a female photographer.

1935-1936. Unique. 19 volumes bound in quarter calf with raised bands and linen boards, photographs mounted on kraft paper. Excellent condition, tight, bright and unmarred. Photographs are crisp and clear, well-executed and clean. Consists of approximately 500+ black and white photographs. Very Good+. Hardcover. (#9303) \$6,500.00

Comprehensive collection of a world travel tour speculated to have been taken and compiled by a Jewish-American woman with families and companions to China, Japan, India, Africa, Thailand, Java, Indonesia, and California, etc. Not an untypical gathering and compilation for the time, many middle and upper class families travelled together by ship and rail beginning at the turn of century through the 1920s-1930s, as passenger travel became more affordable and convenient. Given the images are around the beginnings of World War II and near the end of the Great Depression, it is unknown the purpose of the travel of the individuals, but certainly lends to the possible class status of the photographer. Having said that, the complete set gathers a glimpse of cultural sites and communities through a rather professional lens. The photographer has a profound eye and the images are somewhat composed, rather than awkward family vacation snapshots. Additionally, because the albums are carefully bound and arranged, the extensive collection garners unintentional meaning for posterity and documentation. Images include: Admiral Scheer, German battleship with the Kriegsmarine destroyed during World War II, grave site of Leander Starr Jameson in southern Africa, Darjeeling and Himalayan railway in India....etc.

Albums appear to have a stamp on end papers with "J.H. Waser, Zurich..." which is speculated to be the Swiss painter's stamp. Also included are various annotations below individual people and handwritten notations involving the order of photographs.

14. CUBA. **Booty Girls.** San Francisco, CA: Cuba, 2018. Unique. Minor edge wear, else tight, bright, and unmarred. Loosely bound sheets. 8vo. np. Illus. (colored plates). Unique copy. Signed by the artist. Fine. Hardcover. (#9560) \$5,000.00

Acrylic paint marker drawings on paper. Artist's shop-book, used to test/design work and color schemes. A unique book of acrylic paint marker drawings of graffiti murals, most of which have been executed on walls throughout the San Francisco Bay area from 2009–2012.

This is an amazingly beautiful example of urban art, and valuable primary research materials for African American studies, calligraphy, type design, urban studies, art history and visual art. This an unusual work, as he seldom does 'women', focused typically on more political issues. Here he blends women and politics with style and flare. Also, unusually, he includes a small self portrait.

Cuba is one of the grandfathers of the San Francisco Mission School, supplying both the aesthetic styles and the radical leftist politics that formed what may be the only coherent new school of American art since the Punk/graf rock art scene of the 1980s. "It was a lot of punk rock shows and stuff like that. There was always graffiti in these places and I was just like, "Who is this guy? I keep on seeing this guy." There was this one guy, Cuba, he wrote "Cuba" and it was at all the same hardcore shows in the bathroom, on the door, and on the street. And then I was like "What, who's doing this?" It was different than my idea of what graffiti was before that." - Barry McGee, in PBS's Art of this Century, 2005

"We want to flex our skills and make the community look better," says the 41-year-old painter known as Cuba, who has been working on walls, with and without permission, for more than 25 years. "It's our own form of urban renewal." -San Francisco Chronicle, Monday, March 7, 2005

15. Cummins, Maureen. **The/rapist.** High Falls, New York: Maureen Cummins, 2016-2017. Limited Edition. Bright and unmarred. Laser-cut aluminum pages, with silkscreen printed text and imagery. Aggregated in an aluminum two ring 'binder' with a metal back. Die-cut circles punched through all pages with the exception of colophon. Housed in an aluminum "archival" box. 16 pp., approximately 8.5x11". Of an edition of 40 books, this being copy _____. Fine in Fine Box. (#9246) \$3,300.00

The/rapist was produced by Maureen Cummins in the autumn and winter of 2016/2017, with typographic assistance from Kathleen

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McMillan, production assistance from Molly Berkson and Sarah Rose Lejeune, and metalwork by Charles Hubert. Initial research for the project was conducted in the Freeman / Watts archive at George Washington University, which holds the collected papers of Walter Freeman and James Watts. Images are from a variety of sources, including the text "Psychosurgery: In the Treatment of Mental Disorders and Intractable Pain" by Freeman and Watts (1950), as well as from found 19th century photoengravings and other sources. All printing work was done at the Women's Studio Workshop Workshop in Rosendale, New York. A strong commentary on rape and medical history which is perpetuated through the silencing of survivors of sexual assault under the direction of science.

16. de Saint André, François ; Robert-Marc Despilly [publisher]. **Lettres de Mr. de St. André, conseiller-médecin ordinaire du Roy; a quelques-uns de ses amis, au sujet de la magie, des malefices et des sorciers** Où il rend raison des effets les plus surprenants qu'on attribue ordinairement aux démons; & fait voir que ces intelligences n'y ont souvent aucune part; & que tout ce qu'on leur impute, qui ne se trouve ni dans l'Ancien, ni dans le Nouveau-Testament, ni autorisé par l'Eglise, est naturel ou supposé. Paris: Chez Robert-Marc Despilly, libraire, 1725. First Edition. Tight, bright, and unmarred, superb copy. Bound in contemporary mottled calf, gilt decorated spine with raised bands. 12mo., 8 unnumbered pages, 446 pages, 2 unnumbered advertising pages. With marble endpapers and marble fore-edge and imprinted with illustrated devices. Very Good+. Full Calf. (#9292) \$650.00

François de Saint André was medical counsel to King Louis XIV and author of treatises on various diseases and remedies. He wrote extensively about magic, spells and sorcerers, to prove that "the possessed and the sorcerers are often sick people in the midst of obsessions." He also describes the role of the Church, as not participating in the imagination and popularization of sorcery, demonology, and magic on the minds of the masses. In his mind, if the practice of subduing witchcraft is not in the Bible, then the Church should not endorse a position. Rather than inflating the notion of superstition, de Saint André suggests people be treated by medicines for their possessions. Scarce edition, excellent source on Rationalism and instances of early magic, occult, and sorcery in the 17th-18th century. This copy is in splendid condition with a lovely binding and endpapers.

17. Densmore, Dana; Leghorn, Lisa; Rockefeller, Abby; Warrior, Betsy; West, Jayne, et al. **A Journal of Female Liberation [Issues 2-5]**. Cambridge, MA: Cell 16, 1970-71. First Printing(s). Minor shelf/edge wear, light evening toning to wraps, else tight, bright, and unmarred. Cream paper wraps, red printed lettering. 8vo. 127; 116; 116; 127pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9592) \$125.00

Includes: No More Fun and Games; The Dialectics of Sexism No More Fun & Games; We Choose Personhood, The Female State; No More Fun & Games! The First Revolution.

Radical women's publication from Massachusetts, numerous authors and various essays and imagery.

"Cell 16 was a militant feminist organization in the United States known for its program of celibacy, separation from men and self-defense training (specifically karate).[1][2] Considered too extreme by many mainstream feminists, the organization acted as a sort of hard left vanguard."

18. Deshates, Walter [officer]. **Walter Richmond's Case [1937 Maine Crime Scene Photographic Notebook]**. Turner, ME: Self-published, 1937. Unique. Minor shelf/edge wear, light soiling and spotting at front wrapper, pen notation at front ("No - 100"), else tight, bright, and unmarred. Green cardstock, black tape binding, photographs tipped in. 12mo. np. Illus. (b/w plates). Very Good. Original Wraps. (#9626) \$450.00

"West shore of Pleasant Pond, Turner, Maine / October 2nd, 1937 / Pictures by Walter A. Deshates, Deputy Sheriff" [from front wrapper]. 20 b/w photographs of the body and surroundings from a rural Maine murder scene.

"Turner, Me, Nov. 1 [1937] — Mystery surrounds the death of Walter Richmond, 45, whose body was found in the yard of his home on the Merrill Mills road Saturday and Dr. Henry S. Prince of Lewiston, country medical examiner, called into the case, ordered an autopsy to determine the cause of death.

He said Richmond had been dead several days and his water-soaked clothes supported that theory. Strewn about the yard were articles from Richmond's pockets, jackknives, coins, glasses case, cartridges, matches, a bottle opener, etc. The body was discovered by Walter Mathews or Turner and John H and Charles Comeau of Sumner, lumbering on a lot in the rear of Richmond's home, who passed over a road through the Richmond yard, but they went over this road earlier in the day and several times over the last few days, passing within a few feet of where the body was found without

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noticing it. Richmond was last seen Tuesday night when he bought groceries at a Turner Center store and obtained a suit of clothes by a neighbor a mile away. The groceries were missing Saturday.

Richmond was the son of Mr. and Mrs. Elisha Richmond, was born and always lived on the place where he was found dead today and had lived alone since the death of his wife eight years ago." [Portsmouth Herald, Portsmouth, NH]

19. Drescher, Henrik. **COMEUNDONE**. [New York]: Pooté Press, 1989. Limited Edition. Printed and bound in the form of the Swiss cross (6 x 6"; 155mm x 155mm). Open-sewn between water-colored boards with pictorial onlay on upper boards. Illustrated throughout. Very fine, enclosed within a similarly shaped sheet metal case, with manuscript label and postage stamp affixed to lid. First edition. One of 100 numbered copies printed letterpress from line engravings onto stenciled handmade paper by Ruth Lingen, signed by the artist. Subtitled in printed facsimile of the artist's holograph: "Being a Complete and Reliable Descriptive Collection of the Perilous Explorations and also Important Discoveries made in the Wildest Territories upon The Face of the Earth Encountering Savage men, Ferocious Beast[s], and Poisonous Reptiles ... Covering a Period of Twelve Months 1988 - 1989." An aggressive and occasionally discomfiting collection of images by the award-winning Norwegian-born illustrator. Numbered limited edition, this being 8 of 100. Fine in Fine Metal Box. Stiff Boards. (#9554) \$1,750.00

"Henrik Drescher, born 1955, is known mainly as a commercial illustrator, working for *Rolling Stone*, *Time*, etc., and an illustrator of children's books, *Simon's Book* and *McFig and McFly*. However, throughout his career he has, and continues to, produce an immense body of work spanning painting, printmaking, book works and installation works. He describes his work as a "junkyard of the imagination." In particular his artist book *Comeundone: being a complete and reliable descriptive collection of the perilous explorations and also important discoveries made in the wildest territories upon the face of the earth, encountering savage men, ferocious beasts, poisonous reptiles etc. etc. Et al. Covering period of twelve months 1988-1989* stands out as a prime example of Drescher's, often cryptic, loose line drawings with text and photographic elements that emanate from his unconscious imagination.

Comeundone was letterpress printed on handmade paper by the Pooté Press in 1989 and utilized pulp painting to create the

colorful forms that spill out from the black line drawings. This non-typical book was constructed as a stubby cruciform and is encased within a metal tin, evoking the feeling of opening a time capsule or a long lost 1950's era tin. The pages within vary from simple, light pages, such as a face surrounded by what appear to be tents, to pages seemingly neurotically covered with text or drawings, and to simple, dark pages depicting vortices, piles and skulls. I am particularly drawn to the conical piles used as they take on a representation of a being or a body. Drescher even labels one of such piles "body" and another "visceral." These piles present themselves as bodily masses or bodies without structure. These two cone piles are also interesting, as Drescher has removed the visceral organs from the body and placed them into separate piles, effectively separating the body from its automatic inner workings. Throughout the book many of these signs and symbols repeat to create a strong sense of bodily experience, through their reference to the body and by creating a vortex or hole one could slip into and arrive within the mind of Drescher.

Along with symbols whose meaning is created within Drescher, text makes up a large portion of *Comeundone*. Many of the pages are littered with what appear to be automatic writings, saying things like: murder burgers, mad dogs, barefoot pilgrims, vey dovey. Within these pages Drescher appears to be constructing an almost sketchbook like quality through these freely associated words strewn across the surface, without making logical connections to the images and the surrounding texts. However, he does provide more complete, although still freely associated sentences such as, "Fuck me dead dog" and "I hope that I will never die." These thoughts along with the more automatic writings outline the random thoughts that creep up from within one's unconscious mind.

Drescher also grapples with issues of religion and the seven deadly sins. He scattered the seven sins throughout the book, and these appear to be Drescher's conscience creeping up to remind him the difference between right and wrong. One page depicts two hands clasped together in prayer. These hands are surrounded by a multitude of the word pray written over and over, showing an almost neurotic need to pray or feeling that one should be praying. However, on a following page the word pay falls directly above pray, showing Drescher's questions of religion.

At first glance *Comeundone* appears to be neither a complete or reliable description of any event, as the title implies it would be. However, upon closer inspection this book appears as a collection of fleeting illogical thoughts translated into images. Henrik Drescher's *Comeundone* creates a complete and reliable collection of lush landscapes of experience that is the interior of one's mind." [exhibition description]

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Increasingly scarce and having grown in stature and importance, we are pleased to be presenting this pristine copy.

20. Dwiggins, W.A.; Kennett, Bruce
. **Towards a Reform of the Paper Currency, Particularly in Point of Its Design: A Text and Specimens Furnished by W.A. Dwiggins.** Cambridge, MA: The Typophiles/David R. Godine/Kat Ran Press, 2015. Limited Edition. Tight, bright, and unmarred. Printed paper boards, black ink lettering, double gatefold plates. Small 8vo. 36pp plus plate pages. Illus. (color and b/w plates). One of 40 deluxe copies, hand bound by Sarah Creighton [standard edition in wraps with a total of 452 copies printed]. Fine. Hardcover. (#9581) \$225.00

"[U. S. paper money] stands as the prime symbol of value in the infinite transactions of a great commercial nation. It is worth its face in gold . . . but, my God! what a face! —W.A. Dwiggins Towards a Reform of the Paper Currency particularly in point of its design is a passionate and lively little rant with lots of good design ideas for the improvement of banknotes and stamps—and just about anything else. First published in 1932 by the Limited Editions Club in an edition of 452 copies, this new edition is also printed in an edition of 452 copies—potentially doubling the number of copies in the world. In truth, the original edition is now one of WAD's less seen and more expensive books and is often selling for one hundred or more times its original publication price of \$5.84. Our edition is more modestly priced—and produced with the tools and methods of our time in history (as Dwiggins would have wanted it)—and comes with a new introduction by Bruce Kennett, whose forthcoming biography of Dwiggins will be published by the Letterform Archive in 2015.

This new edition features reproductions of banknotes and stamps issued by the Treasury of Antipodes which Dwiggins found to be exceptional and a potential model for the redesign of U.S. currency. Also included are reproductions of the U.S. banknotes and stamps in circulation at the time of the original publication so that readers can see what Dwiggins found so offensive." [Printer's statement]

21. Emory, Michael [ed] . **The Gay Picture Book.** Chicago, IL: Contemporary Books, 1978. First Edition. Minimal shelf/edge wear, very minor toning around the text block edges, else tight, bright, and unmarred. Glossy color pictorial wraps. Small oblong quarto. np. Illus. (color and b/w plates). Very Good+ in Wraps. Original Wraps. (#9571) \$275.00

Introduction by Dennis Sanders. A wonderful collection of images of gay life in the Seventies.

Richly illustrated with hundreds of images (mostly b/w) celebrating all aspects of the gay life. An underrated masterpiece.

22. Farrell, Jennifer. **The 2016 Dollhouse Gig Posters Club.** Chicago, IL: Starshaped Press, 2016. Limited Edition. Bright and unmarred. Loose sheets in archival box; printed postered tipped onto larger card. 2x3 posters on 6x6" cards. Illus. (color and b/w plates). Numbered limited edition of 100. Fine in Fine Archival Box. (#9557) \$85.00

"The idea stems from wanting to create tiny works of art from the smallest pieces in our metal type collection as well as our longtime passion for music. Operating like an old school record club, subscribers get a new 2x3" poster each month featuring a different musical style (12 in all). In January the poster ships with a reel box which houses all of the posters." [Statement from the press]

The complete set also includes a set of temporary tattoos, a 'retro futuristic letterpress print from P22 Analog, and a flexidisc by John and Mark of The Coctails.

23. Gaffigan, Jim; Richards, Sean [binding]. **Food: A Love Story [Art Binding].** New York: Crown Archetype, 2014. First Edition. Signed by the author, else tight, bright, and unmarred. Green leather spine, red leather boards, two raised bands, leather decorative inlays, gilt lettering, marbled endpages, aeg. 8vo. 340pp. Illus. (b/w plates). Signed by author. Fine in Fine Archival Box. Hardcover. (#9574) \$2,500.00

An unusual art binding by S. Richards, who loves food nearly as much as binding. In this case, the result is a wonderful portrait of the author as a roasted chicken.

24. Glanvill, Joseph. **Plus Ultra: or, the Progress and Advancement of Knowledge since the Days of Aristotle** In an Account of some of the most Remarkable Late Improvements of Practical, Useful Learning: To Encourage Philosophical Endeavors ... London: Printed for James Collins, 1668. First Edition. Tight, bright, and unmarred. Some minor stains, some repaired (some holes left unrepaired) marginal worm-trails, A6 repaired margin. Rebound in modern paneled calf, gilt spine title. Collation: [â]2[-1], A-L8, M5 [Lacks imprimatur leaf [2] and ads leaf [M6]]; Pagination: [xxxiv], 8 vo, 149 pages, 5 unnumbered pages. Fine. Full Calf. (#9498) \$1,750.00

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Joseph Glanvill, also spelled Glanvil, (born 1636, Plymouth, Devon, Eng.—died Nov. 4, 1680, Bath, Somerset) was a writer, philosopher, and clergyman who believed in the delicate marriage of the scientific method, rationalism, and witchcraft. The English self-styled skeptic and apologist for the Royal Society defended the reality of witchcraft and ghosts and the preexistence of the soul. Thereby, according to some, he initiated psychological research. His *Plus Ultra or the Progress and Advancement of Knowledge Since the Days of Aristotle* (1668) defended the Royal Society's experimental method as religious in nature because it revealed the workings of God. Glanvill's effort to prove scientifically that witches and ghosts exist was viewed as a refutation of atheism. More over, this treatise was a testament for experimental philosopher and achievements of the modern age. The book also incensed much controversy for his radical views on scientific instrumentation, including the microscope, magnetic compass, thermostat, and the printing press, which Glanvill professed as radical vessel for disseminating knowledge and for some, however, a threatening idea. His ideas supported even the research into the supernatural, as science could explain all forms of evidence.

Includes the bookplate of University of Keele, presented by C.W. Turner; early signature of Henry Richardson title.

25. Good Against the Nightmare: An Antephiatic Alphabet. St. John's, Newfoundland: Walking Bird Press, 2009. Limited Edition. Tight, bright, and unmarred. Black cloth boards, gilt lettering, black endpages, accordion fold structure; matching paper slipcase with ribbon pull. 16mo. np. Illus. (color plates). Numbered, limited edition, this being 27 of 50. Fine in Fine Slipcase. Hardcover. (#9567) \$125.00

26. Headmaster [Issues 1-5 Complete] [together with] Issue 6. Providence, RI: Headmaster, 2010-2013. First Printing/Limited Edition. Tight, bright, and unmarred. Glossy pictorial wrappers. 8vo. Var. pag. Illus. (color and b/w plates). Limited editions of 1000 copies. Fine. Original Wraps. (#8392) \$145.00

8 projects spread out over 440 pages. Strong art and well crafted text...one of the most sophisticated offerings of its kind.
"Headmaster is the biannual print magazine for the sophisticated man-lover who appreciates smart writing and thought-provoking art.

From its home base in Providence, Rhode Island, the editors of Headmaster write assignments for some of the world's most talented man-loving artists. The completed assignments in turn become the content of each sexy issue." (publisher)

27. Hearn, Lafcadio. Sketches of New Orleans. Franklin, NH: The Hillside Press, 1964. Limited Edition. Tight, bright, and unmarred. Printed brown cloth boards, frontispiece. 59x50mm. 62pp. Numbered limited edition, this being 275 of 350. Fine. Hardcover. (#8222) \$100.00

28. Hopkins, Blair. All in a Day's [Sex] Work. Elmwood Park, NJ: G&H SoHo, 2017. Second Printing. Tight, bright, and unmarred. Color pictorial boards, no dust jacket, as issued. 8vo. 208pp, incl. 29 pp color photo reproductions. Signed by the author. As New. Hardcover. (#9546) \$45.00

First printing consisted of 12 copies in wraps, really done as a proof of concept / limited edition. This is, effectively, the first trade edition. Blair spent 3 years traveling around the country photographing and interviewing sex workers...this is the embodiment of that work. She leverages a variety of short, pointed questions to explore the day to day life of those who work in in the too-often marginalized world of sex work.

29. [Ireland; UVF]. Bravo, Ulster Volunteers [3 Postcards Celebrating UVF/Larne gun-running]. Ireland, nd.. First Printing. Two show minor edge wear, else bright and clean; one was mailed, shows creases, closed tear, writing at rear, stamp, else bright. 3"x5". Illus. (b/w plates). Very Good/Good. (#9141) \$250.00

Three uncommon postcards with engravings of the secret operation of 24-25 April, 1914, in Larne. "The Larne gun-running was a major gun smuggling operation organized in April 1914 in Ireland by Major Frederick H. Crawford and Captain Wilfrid Spender for the Ulster Unionist Council to equip the Ulster Volunteer Force. The operation involved the smuggling of almost 25,000 rifles and between 3 and 5 million rounds of ammunition from the German Empire, with the shipments landing in Larne, Donaghadee, and Bangor in the early hours between Friday 24 and Saturday 25 April 1914. The Larne gun-running may have been the first time in history that motor-vehicles were used "on a large scale for a military-purpose, and with striking success". " The true significance of the operation for the Unionist movement is debatable, but it remains a matter of pride and an example of heroism. It did provoke a response of more direct significance, when Erskine Childers organized the Howth gun running of June 1914. The 900 guns that he brought into County Dublin were subsequently used in the 1916 Easter Rising and Home Rule ceased to be a matter of debate. One card is used, bearing George V stamp.

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30. Janezic, Alexandra. **One Hundred & Twenty-four Dis/Satisfied Women.** Iowa City: Alexandra Janezic, 2017. Limited Edition. Tight, bright, and unmarred. Printed paper boards, sewn signatures, red endpages, printed in red and black. Numbered limited edition of 40. Oblong 12mo. np. Fine. No DJ, as Issued. Hardcover. (#9249) \$250.00

Concrete poetry and women's rights and equality inspired artist book. Feminist think piece with thoughtful text forms. "This book is based on a study of 124 women stenographers by psychologist Margaret Sidney Quayle, using pieces of text from the following titles..." [from the colophon]

31. Kelm, Dan. **Templum Elementorum (Sanctuary of the Elements).** Northampton, MA: Dan Kelm, 1994 [2018]. Limited Edition. Bright and unmarred. Complex structure: glass cylinders, six-inch diameter by six and twelve inches high; base, twenty-two-inch diameter materials: paper and paper board; stainless steel wire; brass sheet, channel, and tubing; thread; lead; copper sheet and foil; tin; iron; borosilicate glass; wood; acrylic paint; solder; felt; gold leaf; patina solution; LED light panels; latex saturated felt; acrylic sheet production methods: wire edge binding; sandblasting; patination; stenciling; painting; spattering; gilding; soldering; letterpress and laser printing; laser etching and cutting. np. Illus. Edition of five book sculptures. Fine in Fine Case. (#9530) \$17,500.00

The creation of Templum Elementorum (Sanctuary of the Elements) was initiated by an invitation in 1995 to produce a book for the Smithsonian Institution Library exhibition Science and the Artist's Book. Inspired by Biringuccio's De la pirotechnia (On working with fire), first published in 1540, Templum Elementorum is a stylized version of the alchemical furnace known as the Tower of Athanor, as pictured in Biringuccio's book. "Athanor" refers to the "undying" fire which is achieved by the use of the self-feeding fuel hopper at the center of the furnace.

Kelm created a book sculpture comprised of four glass cylinders and metal bindings — one for each of the elements. Together they represent a furnace within which the four alchemical elements are operating — earth bath, water bath, air furnace, and fire box. Colors, symbols, words, and metals contained on the cylinders and in the bindings all correspond to the four elements: Earth, Water, Air, and Fire. The metal bindings open to reveal a pop-up decorated with the symbol for the element to which it corresponds, and contain text panels that carry the "voice" of the alchemical

element, for example, "I am Earth. . . ." The metal bindings slide into their glass cylinders and are displayed upright.

The various pieces of the sculpture are housed in a wooden crate and wrapped in cloth the color of which designates its particular element. The four borosilicate glass cylinders sit on a circular eld twenty-two inches in diameter (placed either on a black felt circle or a lit base). The twelve-inch-tall cylinder represents the main fire box, so is located at the center. Surrounding it are the three short cylinders representing (clockwise and evenly spaced) the air bath, water bath, and earth bath. The cylinders contain their corresponding books.

The text is largely based on The Cipher of the Elements by Taz Sibley (used with permission), compiled by Greta Sibley with additional material from Kelm. The pair of pages revealed on opening one of the books refers to the materials and processes used in fabricating the book sculpture. The alchemical symbols on the left correspond to the English words on the right. earth/terra book: "Sand, Earth, Flux, Borax, Fire" refer to materials and the process used in the making of borosilicate glass — the glass cylinders. The production of the glass is paired with the Earth/Terra book because it is solid in nature, reflecting the character of Earth.

water / aqua book: "Spirit of Copper, Water, Wood, Brass, Copper Splints" refer to the process of patinating the brass covers. Patination is featured in the Water/Aqua book because it is a liquid process. air / aerbook: "Glass, Aqua Regia, Earth, Pulverize, Air" refer to ways to etch glass (in this case, sand blasting). Sand blasting is paired with the Air/Aer book because it involves propelling solid particles with gaseous Air.

fire / ignisbook: "Tin, Antimony, Fire, Flux, Copper" refer to soldering the copper and brass structure formed around the glass cylinders. Soldering is featured in the Fire/Ignis book because it is a heat process. The elements act through the substance of our bodies and of material existence. The planets shape our psyches and choreograph the universal dance of transformation. — Taz Sibley [Artist statement]

Created by Daniel E. Kelm with the assistance of Greta D. Sibley, Taz Sibley, Lynn Latimer, D. Christopher Lenaerts, Erin Clay Nelson, Amy Borezo, and other mechanics at the Wide Awake Garage. Text printed letterpress by Art Larson, Horton Tank Graphics, from photopolymer plates made by Boxcar Press.

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32. Ketelhodt, Ines von. **farbwechsel [Color Change] [Complete in Six Volumes]**. Flörsheim/Main: Ketelhodt, 2011-13. Limited Edition. Tight, bright, and unmarred. Quarterbound, cloth spines and printed paper boards (white, black, red, yellow, green and blue), uniform size, but orientation and structure varies; grey cloth dropspine archival box. fo. np. Illus. (color and b/w plates). Limited edition of 33 copies. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#8747) \$4,900.00

"farbwechsel: weiß (color change: white) In Eastern cultures white is the color of mourning and death. The white volume contains photographs and headlines about the tsunami disaster that struck Japan on March 11, 2011. They were taken from international online newspapers and were collected from March 11, 2011 to March 11, 2012. The selection includes many different voices from various countries and languages. The photographs (polymer plates) and the hand set dates (72 point condensed Block) were printed in letterpress with white ink on white paper. In spite of the different white shades of paper and printing ink, the monochrome white/white print result is difficult to read. Design, letterpress and bookbinding by Ines von Ketelhodt. 56 pages, bound in printed paper over boards with printed linen spine. Headlines: 11 mars 2011: Tsunami au Japon, après un violent séisme March 12, 2011: Japan pushes to rescue survivors as quake toll rises 13. März 2011: Neue Explosionen am AKW Fukushima 14 March 2011: Japan battles with radiation leak 15. März 2011: Atomkraft auf Stand-by: Vorübergehende Stilllegung deutscher AKWs 16. maaliskuu 2011: Asiantuntijat varoittavat Fukushiman tilanteen olevan pahenemassa 17 mars 2011: Japoni: Bilanci i viktimize 14.500 18 marzo 2011: Japón eleva el nivel de alerta nuclear en la central de Fukushima-1 19 Mart 2011: Japonya'da radyasyon korkusu en yüksek seviyede 20 maart 2011: Foekoesjima nou net twee vlakke laer as Tsjernobil-kernramp 21. märts 2011: Jaapani ministeerium avaldab kodulehel andmeid radiatsioonitaseme kohta 22 marzo 2011: Radioattività nel mare di Fukushima – Nuove scosse, 21 mila tra morti e dispersi 11 abril 2011: Japão eleva alerta nuclear para mesmo nível de Tchernobil 11 mayo 2011: Casi 15.000 muertos confirmados por el seísmo de hace dos meses en Japón 11. juni 2011: Tusinder demonstrerer mod a-kraft i Japan 11 julho 2011: Japão fará testes de resistência em todas suas centrais nucleares 6 August 2011: Double jeopardy: Fukushima victim is Hiroshima survivor 11. September 2011: Schwarze Tage – Ein Thementag über katastrophale Ereignisse, die die Welt veränderten 11 octobre 2011: Après Fukushima, seules l'Italie, la Suisse et l'Allemagne ont renoncé à l'énergie nucléaire 12 novembre 2011: Fukushima:

giornalisti visitano la centrale atomica 6 december 2011: Radioaktiv mjölk i Japan 18. tammikuu 2012: Japani pidentää ydinreaktoriensa käyttöikää February 11, 2012: Thousands march against nuclear power in Japan amid worries set off by Fukushima disaster 11 marzo 2012: Giappone, in silenzio un anno dopo lo tsunami

farbwechsel: schwarz (color change: black) The photographs were taken while wandering through the city of Frankfurt with long exposure times, without looking through the view finder of the camera. A slightly translucent black letterpress rectangle is printed with polymer plates onto the offset printed night photographs. Text passages by Giorgio Manganelli's "La Notte" (in Italian/German) appear in some of the black rectangles. The type face is negative on the polymer plate and seems on the print sometimes lighter, sometimes darker due to the structure of the photograph beneath, shaped by the picture. Photography, letterpress and bookbinding by Ines von Ketelhodt. 32 pages, vat paper, two-sided concertina (31 feet) with printed paper over boards. Giorgio Manganelli (only a short passage): "First we are often asked: which shape said night has, if the appellation shape is even justified for said night, and if this shape, provided there is one, is constant and immovable and finally, if it is measurable. According to the impression of those, who busied themselves with this, said night has the shape of a cuboid; (...)."

farbwechsel: rot (color change: red) The red volume contains kissing scenes out of Hollywood movies taken from the television screen, featuring scenes from "How to Steal a Million", "Cleopatra", "Mirage", "Some Like It Hot", "The Kid", "To Have and Have Not" with Lauren Bacall, Diane Baker, Humphrey Bogart, Charlie Chaplin, Tony Curtis, Audrey Hepburn, Marilyn Monroe, Peter O'Toole, Gregory Peck and Elizabeth Taylor. New couple combinations are created so that each actress is kissing each actor. The photographs are printed with polymer plates in letterpress using inks in several lipstick colors. Design, letterpress and bookbinding by Ines von Ketelhodt. 60 pages, bound in printed paper over boards.

farbwechsel: gelb (color change: yellow) The yellow book contains a complete chapter by H. C. Artmann's tale "Die Sonne war ein grünes Ei" ("The sun was a green egg" in German original). It's a funny surrealistic genesis about the creation of the world and its objects. It is about the jealous relationship of sun, moon and a certain object, as well as the genesis of stars and falling stars. As not more than five or six of the 20 Cicero wooden letters fit into a line, I couldn't break the lines by dividing words according to syllables. Printed with yellow ink on yellow paper the

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text at first sight seems more like a pattern, but it is still legible: type face as a vehicle for content and type face as pure shape or texture. Design, handset, letterpress and bookbinding by Ines von Ketelhodt. 88 pages, bound in printed paper over boards. H.C. Artmann: At this time there were no railways, people traveled through the land on great objects. These objects were tame, they could speak, one could talk with them during the long rides, they asked questions and gave answers; yet whistles or steam they could not make. It was in the winter, moon and sun were riding south, snow was falling, it was cold, the wind was blowing icily, moon and sun were afraid of freezing. The object they were riding on said: "Cut open my body, get inside, sew me up again from the inside." The moon took his knife, he cut open the body of this object, he crawled inside with the sun, the sun sewed it up from the inside with the moon's bowstring. Now they weren't cold anymore, they warmed themselves at the bowels of this object, they slept and woke, it was always dark, they had no light with them, they didn't know where they were going, where this object was taking them. After a while, the object said: "Come out, we are in the south, it is warm, it isn't snowing anymore, the rain is pleasant!" Moon and sun couldn't hear the object's voice, they were in its body, they could only make out a hum that they thought was the fermenting grass in the object's bowels, they didn't answer. They slept and woke, it was always dark, they had no light with them, they didn't know where it was going. The object carried them further, it came through a jungle, it was a very big forest in which there were no objects. A hunter of the forest had never seen an object before, he shot out of a blow-pipe, he hit the object in the head, the object fell down, it died, the hunter cut it open, moon and sun came out. This hunter took them to his village together with his kill, he took the sun for his wife, the moon he made his slave, he sent him off somewhere every time he wanted to sleep with the sun. But the moon knew of this relationship and wanted to burst with fury and shame. This hunter gradually ate all the meat of that killed object, he didn't notice that with each meal he was turning more and more into his own prey. When he ate an eye, his eye became the eye of the object, when he ate a back leg, his back leg became the back leg of the object, and so on, until he had become this object himself. Now that the moon had become a free man again he beat the sun because of her infidelity, he destroyed the house of the hunter and he killed the young offspring he had conceived with the sun, he killed the sun's children and ate them before her eyes. Then he said to her: "Put a saddle upon your lover, we want to ride to the borders of the sky." The sun did as the moon bid, she saddled this object, they sat upon it and rode into the first half of the sky, which then was already covered with stars. At a tree at the border between the first and second half of the sky the moon stopped, he

tethered the object to this tree. "Why are you tethering me here?" asked the object. At first the moon gave no answer. "Why are you tethering me here?" repeated the tethered object. "I have tethered you to this tree at the border between the first and the second sky", said the moon, "so that you won't violate the sun again when I have business elsewhere." Then he took a star out of the fabric of the sky, he put it into the object's mouth. "And now not another word!" said the moon. The object bit this star in two like a weak nut, it spit out a myriad of small stars, they fell upon the earth and scattered widely. These were the first falling stars ever seen.

farbwechsel: grün (color change: green) It contains a text passage by Virginia Woolf's "To the Lighthouse" (in English/German). In the green book I have tried to visualize the topic of dissolved shapes, abstract symbols, the recognition of a letter's shape and the form of words. All letters were cut individually into two parts so that the fragments of each letter look different. Then the two fragment levels were printed digitally in different shades of green onto two transparent foils. Finally in the bound book they are lying over each other, but the fragments are a bit shifted, so the reader can shift the foils until they converge, thus making the text legible. Practiced readers are able to complete even heavily fragmented letter shapes through cognitive supplementation, while reading. Design, typography and bookbinding by Ines von Ketelhodt. 64 pages, bound in printed paper over boards with linen spine. Virginia Woolf: "Turning back among the many leaves which the past had folded in him, peering into the heart of that forest where light and shade so chequer each other that all shape is distorted, and one blunders, now with the sun in one's eyes, now with a dark shadow, he sought an image to cool and detach and round off his feeling in a concrete shape."

farbwechsel: blau (color change: blue) A poem by Hans Arp's "Wie kämen uns himmelblaue Seelen" (in German) is printed onto photographs, which were taken with long exposure times in the aquarium of the Frankfurt zoo. Time exposure captures a phase of time that we normally cannot perceive. Movements are blurred, they dissolve in time. Because of the time exposure, light, time, positions and situations are added together. These layers visualize movements in sequence. Photography, handset, letterpress and bookbinding by Ines von Ketelhodt. 32 pages, photos are offset printed, text is letterpress printed. Hans Arp: "How handy would sky-blue souls and sky-blue songs come in. What wings would these be. And an angel should hold the star-reigns. How we yearn for this great journey." (artist statement)

33. Lecomte, Hypolyte. **Costumes Civils et Militaires de la Monarchie Francaise de 1200 à 1820** [Complete in Four Volumes: together with] **Manuscript Sketchbook of Hypolyte Lecomte, 1820.** Paris: chez Delpach quai Voltaire No. 23., [1820]. First Edition/Unique Edition. Light shelf/edge wear, spines toned, wear to head and tail, light rubbing at hinges, thumb creases to some plates, light toning/soiling, thin laid paper endpapers "Mrs. Jay Bird" bookplate, else tight, bright and unmarred; vellum binding shows closed split, light toning, old repair at front hinge with buckram under the vellum, fore-edge toned, last page before fly soiled (likely outer wrapper of a much used sketchbook prior to binding), else tight, bright and unmarred. Quarterbound, red leather spine, marbled boards, gilt lettering, frontispiece. fo./small 8vo. np. Illus. (hand-colored plates). Very Good.. Hardcover. (#6548) \$75,000.00

Vol. I: 100 lithograph plates: title page + 99 of costumes, all hand-colored.

Vol. II: 100 plates #101-200.

Vol. III: 100 plates #201-300.

Vol. IV: 80 plates #301-380.

Manuscript Sketchbook of Hypolyte Lecomte (1820). Ink over pencil sketches for Costumes Civils et Militaire de la Monarchie Francaise; 268 drawings. Small quarto in laid paper, to plate "266" of above, then different sketches.

34. Lewis, Sinclair; Minsky, Richard [binder]. **It Can't Happen Here [Art Binding]**. New York: Doubleday, 1935. First Edition/Unique. Tight, bright, and unmarred. Alum tawed goatskin, 23K gold stamped spine, panel of pied 8-point type, Minsky's blood and acrylic paint on Vermont Vigilance; a copy of Vermont Vigilance is laid in at the front endpaper [in the novel one way of distributing the pamphlet is by inserting it into other publications]; housed in a dropspine box. 8vo. 416pp. Fine in Fine Archival Box. Hardcover. (#9505) \$20,000.00

"I read it for the first time after the 2016 election, when it garnered a lot of attention and again became a bestseller. My original intention wasn't to do a binding. In the novel the protagonist is a newspaper editor in Vermont. A populist buffoon is elected president of the USA and becomes a demagogue. All laws were made to benefit corporations. ... One way of distributing the pamphlets was to surreptitiously insert them into other publications." Lewis' story revolves around "the First Amendment, which is why the protagonist is a newspaper editor. When the

Corpos place a supervisor in his office to make sure he only publishes "their" news, he and his friends in the New Underground Resistance steal "an old hand printing-press" from the basement of the newspaper office, and 8-point type, a pocketful at a time. The cover panel of my binding symbolizes what happens when the Corpos discover where Vermont Vigilance is being printed." [Minsky interview]

In addition to various other awards over his long career, Minsky recently received the 2017 Guild of Book Workers Lifetime Achievement Award for service to the profession of the book arts.

35. Longley, Mary (Theresa). **Teachings and Illustrations as They Emanate from the Spirit World.** Chicago, IL: Progressive Thinker Publishing House, 1908. First Edition. Tight, bright, and unmarred. Single bumped lower right corner, otherwise very clean. Bound in blue publisher's cloth with stamped decorative title in black. 222 pages. 20 cm. Portrait frontispiece. Ex libris plate/stamps for T.J. Ring and occult book collector Dr. M.H. Coleman. Very Good+. Cloth. (#9583) \$80.00

Mary Theresa (Shelhamer) Longley was a native of South Boston MA, born there in 1853; her parents were John D. & Mary Shelhamer; her father was a native of the city-state of Wurttemberg. Mary Theresa married Chalmers P. Longley (twenty-eight years her senior) in Boston in 1888. By 1900, the couple were living in Washington DC; Mary Theresa by then was a well-known medium and lecturer, as well as Secretary of the National Association of Spiritualists. She obtained her M.D. in Massachusetts and used her clairvoyance in her medical work. One of a long line of women spiritualist and medium healers in the late 19th and early 20th century.

36. Martin, Emily. **King Leer: A Tragedy in Five Puppets.** Iowa City, IA: Naughty Dog Press, 2018. Limited Edition. Bright and unmarred. Set of puppet made with various materials, each contains some element if printed paper with quotations; pamphlet included incorporating all quotation and project history; multi-shelve box howls all bits. Various sizes. Numbered, limited edition, this being 5 of 25. Fine in Fine Archival Box. (#9575) \$850.00

"Five puppets in a boxed set, four of the puppets have quotations from our 45th and current president. The 2016 election results turned my thoughts to the character of King Lear and from there they descended to King Leer. If Hillary Clinton had been elected maybe I would have gravitated to MacBeth. I decided to use the President's own words against him. Happily, I had puppet

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knowledge to draw on. Over the last year, I worked out the full set of five forms. Each puppet has been made with the materials appropriate to their nature, three of the puppets are paper, one is cloth and the other is a sock. The puppets are contained in a set of stacked boxes with an accompanying pamphlet."

37. Mowinski, Melanie. **The 50 Card Project [originals plus book]**. Cheshire, MA: 29 Press, 2017. Limited Edition. Tight, bright, and unmarred. Originals: loose cards housed in black cloth dropspine case with paper label, black ink lettering; book in grey cloth boards, glossy DJ. Illus. np. Numbered, limited edition. Signed by the artist. Fine in Fine Archival Case (and DJ). Hardcover. (#9627) \$550.00

Mowinski's project began on inauguration day of 2017. Every week for 50 weeks, she printed a new postcard, in letterpress type, linoleum blocks, and other techniques. Each card was sent to 15–20 Washington D.C. officials, including the president and vice president, the attorney general, the Senate and House majority and minority leaders, and others. Each week's quotation was inspired by events that occurred during the prior week, as well as by Mowinski's goal of keeping herself and others energized for the long road ahead. "While sometimes I want to separate my art from my politics, the impossibility of that grows every day." [artist statement]

38. **Obituary Cards [Sarah Thomas; Rebecca Thomas]**. Wales, 1865/1878. Very minor wear, else bright and clean. Die-cut embossed cards, cream with black back piece, black ink lettering. Very Good+. (#9588) \$100.00

Obituary cards from two young Welsh girls who passed at 16 and 25 in 1865 and 1878.

39. Pazig, Christianus; Edmund Goldsmid [editor]. **A Treatyse of Magic Incantations ; translated from the Latin of Christianus Pazig (circa 1700)** Bibliotheca Curiosa [series]. Edinburgh: Privately Printed, 1886. First English Language Edition. Housed in weathered original French vellum wraps with a few chips to exposed spine, due to aged wraps, otherwise tight, bright and unmarred, and untrimmed text block, an exceptional copy. Small 8vo, 54 pages, with decorative ornamentation. Limited to 275 small-paper copies (75 large-paper copies also printed). Printed by E. & G. Goldsmid. Near Fine in Wraps. Original Wraps. (#9414) \$225.00

A quite scarce iteration from Latin of a series of discussions on magical phrases, words, and incantations. Quotes from the Bible and various other texts including, Bodin's "Demonomania" and the "Archidoxes of Magic" of Paracelsus.

The Bibliotheca Curiosa was infamous for republishing texts and speeches of independent scholars and the Order of the Odd Fellows lectures on magical practices. The small editions of these texts are somewhat more desirable, than the larger format versions.

40. Pettibon, Raymond; Rane, Joel; Sheehan Sullivan, Cristin; et al. **Scream at the Librarian**. Brooklyn, NY: Booklyn Imprint, 2007. Limited Edition. Tight, bright, and unmarred. Cloth spine and edges (blue and tan), marbled paper onlays, sticker and card sleeve onlays, interior presented as exterior binding (silver gilt lettering, library marks, etc), thumbturn cuts in foredge; housed in a custom blueboard case with closure. 8vo. 90pp. Illus. (b/w and color screen prints). Numbered limited edition of 50, this being AP15. Signed by author and artists. Fine. Hardcover. (#9481) \$2,400.00

"After five years at the central library, I seriously doubted the humanity of my peers." - Joel J. Rane
An instant cult classic, Scream at the Librarian sucks you into the flop house grime of downtown Los Angeles at a time when it was abandoned by all but the terminally desperate. The Screamer, Mr. Brain Damage, and The Devil are just a few of the unforgivable characters populating Rane's real-life accounts from deep within the stacks of a library that had become a refuge for squatters, drug addicts, and the mentally deranged.

Each story is accompanied by stunning new illustrations by native Californian Cristin Sheehan Sullivan and Raymond Pettibon, progenitor of LA's punk rock art scene.

Printed in two-color silkscreen, the deluxe, hardcover edition is an elaborate art object, loaded with novel idiosyncrasies throughout. The front of the "inside out" cover sports a circulation card signed by author and artists, alongside an amalgam of library stickers, stamps, cataloging numbers, and thumb divots.

Designed by Amy Mees and Mark Wagner; silkscreen printing by Kayrock, Brooklyn, NY; letterpress printing and binding by Sara Parkel; production assistance by Eliana Perez, Cat Glennon, Candice Sering, and Jamie Munkatchy" [publishers statement]

41. Pruchnicki, Suzanne S. **The Spirit of New Orleans**. Bourbonnais, IL: The Bronte Press, 2005. Limited Edition. Tight, bright, and unmarred. Painted paper boards, hand

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colored illustrations. 76x62mm. np. Illus. (color plates). Limited edition of 15. Fine. Hardcover. (#8226) \$145.00

42. Pruchnicki, Suzanne Smith. **The Spirit of New Orleans.** The Bronte Press, 2005. Limited Edition. Tight, bright, and unmarred. Gilt marbled paper boards, paper label on front cover. 78x62mm. 15pp. Illus. (water colored). Limited edition of 15. Fine. Hardcover. (#8488) \$145.00

Signed by Author.

43. Randall, Karen. **The Book of Milk.** Northampton, MA: Propolis Press, 2004. Limited Edition. Tight, bright, and unmarred. Five hole Japanese stab binding; linen spine with letterpress printed papers over boards; housed in a four flap wrapper of Twinrocker Abaca paper. 8vo. np. Illus. (color plates). Limited numbered edition of 20. Fine in Fine Wrapper. Original Wraps. (#9228) \$1,250.00

"Fresh, raw milk is hard to come by in this day & age of homogenized, pasteurized same old, same old. Heterogeneously composed of nutrifying poetic proteins, glamorous grammatical butterfats, & the ever inscrutable lactase chain, The Book of Milk expresses both surface tension and the undulating convection currents below. The Book (or The Mammolactogogery) is narrated by a truth-seeking trout named Henry who fell into a bucket of this quintessentially mammalian concoction on his way to delivering the morning paper. Lactose intolerant readers should not be dismayed, you too can have a mystical moment with a glass of human kindness." [artist statement]

44. Randall, Karen. **The Leyden Jar Project.** Northampton, MA: Propolis Press, 2017. Limited Edition. The sculptural book is housed in a clamshell box measuring 7.5 by 9 by 16. Beneath a panel in the box are additional items: a solar panel and a transformer cable which can both be used to recharge the Leyden Jar Project's battery. At last but not at all least, the Project includes an extended essay presented in a more traditional book format, written by Karen Pava Randall detailing the birth of the Leyden Jar, explaining what a dielectric is, and surveying the Leyden Jar's role in the discovery of the laws of physics. The Biography of the Leyden Jar is 90 pages long, letterpress printed, and hand-bound. Fine. Sculptural. (#9263) \$7,500.00

"The Leyden Jar Project is an interactive book sculpture by Karen Pava Randall with accompanying poetry by Cole Swensen,

celebrating the history of early electrical experimentation from the discovery of the Leyden Jar in 1745 to modern times.

The sculptural book object is made up of twelve hand blown Leyden Jars which function as pages for Swensen's poems. These gilded Leyden Jars are mounted on three shelves of an acrylic box. Copper foil beneath the gold leaf connects each of the jars to an Arduino microprocessor (a sort of mini-computer) in the compartment below the bottom shelf. By touching a jar, the reader sends an electronic request to the microprocessor to play a particular recording of Swensen's voice. There are 36 poems in all relating to the history of the Leyden Jar.

The Leyden Jar is the earliest form of a capacitor, a device which stores electrical energy. Capacitors are found in most (if not all) modern electronic circuits. You can make a Leyden Jar very simply. Cover the inside and outside walls of a glass or plastic jar with aluminum or copper foil. The classic Leyden Jar has a lid with a metal rod protruding from the top; a chain attached to the bottom of the rod connects to the foil on the inner wall. A Leyden Jar is charged by connecting either the outer layer of foil or the rod to a source of electricity and discharged by simultaneously touching the outer layer and the rod, thus creating a conductive path between the two layers of foil.

During the eighteenth century, experimenters charged their Leyden Jars by generating electricity from friction; sometimes very simply by rubbing a piece of amber or glass, but they also used more elaborate mechanical devices with hand-cranks that increased the speed of at which a glass globe could be rubbed. Famously, Benjamin Franklin proposed a more dangerous alternative means of collecting electricity: capturing lightning with a Leyden Jar. Franklin's French colleagues successfully proved his theory, drawing lightning down from the heavens through a long rod into a Leyden Jar, providing evidence that lightning was indeed a form of electricity, and thereby immortalizing Franklin in the pantheon of scientific luminaries. The text within this printed book offers a prose history of the Leyden Jar's discovery and its central role in the evolution of modern physics and radio technology." [artist statement]

45. Riva, Anna. **Domination [The Art of Casting Spells].** Los Angeles, CA: International Imports, 1995. First Edition. Tight, bright, and unmarred. Pamphlet bound. 32 pages, illustrated throughout. Very Good+. Original Wraps. (#9610) \$35.00

Anna Riva (1922–2003) was the pen name of Dorothy Spencer, a well-known American occult author and manufacturer of hoodoo

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spiritual supplies. In addition to writing books on magic, Spencer produced an extensive line of magical oils, incenses and powders which were sold by occult suppliers. Scarce.

46. Riva, Anna. **Golden Secrets of Mystic Oils.** Toluca Lake, Calif.: International Imports, 1978. First Edition. Tight, bright, and unmarred. Pamphlet bound. 64 pages, illustrated. Very Good. Original Wraps. (#9607) \$35.00

Anna Riva (1922–2003) was the pen name of Dorothy Spencer, a well-known American occult author and manufacturer of hoodoo spiritual supplies. In addition to writing books on magic, Spencer produced an extensive line of magical oils, incenses and powders which were sold by occult suppliers. Scarce 1970s edition.

47. Riva, Anna. **Modern Witchcraft Spellbook.** Los Angeles, CA: International Imports, 1991. Reprint. Tight, bright, and unmarred. Pamphlet bound. 62 pages, illustrated throughout. Very Good+. Original Wraps. (#9608) \$45.00

Anna Riva (1922–2003) was the pen name of Dorothy Spencer, a well-known American occult author and manufacturer of hoodoo spiritual supplies. In addition to writing books on magic, Spencer produced an extensive line of magical oils, incenses and powders which were sold by occult suppliers. Reprint from the 1972 edition, scarce.

48. Riva, Anna. **Spellcraft, Hexcraft, & Witchcraft.** Los Angeles, CA: International Imports, 1993. Reprint. Tight, bright, and unmarred. Pamphlet bound. 64 pages, illustrated throughout. Very Good+. Original Wraps. (#9609) \$35.00

Anna Riva (1922–2003) was the pen name of Dorothy Spencer, a well-known American occult author and manufacturer of hoodoo spiritual supplies. In addition to writing books on magic, Spencer produced an extensive line of magical oils, incenses and powders which were sold by occult suppliers. Reprint from the 1977 edition, scarce.

49. Robe, Jim [illus]. **John A. Spenklink Execution Illustrations by Noted Courtroom Illustrator [Original Art]. "Capital punishment -- Them without the capital get the punishment."** Starke, FL, 1979. Unique. Minor toning and wear, else bright and clean. Six original pen and watercolor sketches, numbered and bearing notation. Various sizes, approx. 14x20". Illus. (hand colored).

- 1: Execution scene as Venetian Blind went up.
- 2: Witnesses including prisoner's lawyer and minister.
- 3: Last view of prisoner while alive.
- 4: Prisoner's headpiece adjusted while masked executioners look on
- 5: 'Filipino' doctor pronounces prisoner dead
- 6: Spenklink minutes from death. Near Fine. Loose Sheets. (#9397) \$3,250.00

Original art from a well known courtroom illustrator of Florida's first execution after reinstatement of the death penalty. While Robe worked for a Tampa paper, these were done for television (WFLA/ NBC).

"John Arthur Spenklink (1949–1979) was a convicted American murderer. He was executed under controversial circumstances in 1979, the first convict to be executed in Florida after capital punishment was reinstated in 1976, and the second (after Gary Gilmore) in the country.

Spenklink's case became a national cause célèbre, encompassing both the broader debate over the morality of the death penalty and the narrower question of whether the punishment fitted Spenklink's crime. His cause was taken up by former Florida Governor LeRoy Collins, actor Alan Alda, and singer Joan Baez, among many others. Also at issue was the assertion that capital punishment discriminated against the poor and underprivileged. (Spenklink often signed his prison correspondence with the epigram, "Capital punishment means those without capital get the punishment.")

The execution was finally carried out on May 25, 1979, in Old Sparky, the Florida State Prison electric chair.

The controversy did not end with Spenklink's execution: When the blinds covering the windows of the execution chamber were opened to the witnesses, Spenklink had already been strapped into the chair, gagged, and blindfolded. Since the witnesses had not seen the prisoner brought into the chamber, rumors later spread that he had fought the guards, that his neck had been broken in the altercation, and that he was dead before the execution took place. Spenklink's corpse was eventually exhumed by a Los Angeles coroner, who determined that the cause of his death was in fact electrocution. To prevent similar future controversies, prison officials removed the window blinds to allow witnesses to view the entire execution procedure from beginning to end."

"On May 25, 1979, Spenklink, 30, was given two shots of whiskey, then executed in front of 32 witnesses, including 10 reporters. It took three jolts to kill him. But because the venetian blinds separating the witness section from the death chamber were closed until Spenklink was strapped in, witnesses did not get a

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good look. Spinkellink had straps drawn tightly across his mouth and was denied a final statement by prison officials."

Spinkellink's last words were, "Capital punishment -- Them without the capital get the punishment."

Citations:

Spinkellink v. State, 313 So.2d 666 (Fla.1975) (Direct Appeal).

Spinkellink v. Florida, 428 U.S. 911, 96 S.Ct. 3227 (1976) (Cert. Denied).

Spinkellink v. State, 350 So.2d 85 (1977) (State Habeas).

Spinkellink v. Florida, 434 U.S. 960 (1977) (Cert. Denied).

Spinkellink v. Wainwright, 578 F.2d 582 (5th Cir. 1978) (Habeas).

Spinkellink v. Wainwright, 442 U.S. 1301 (1979) (Stay).

James T. Robe: *American 1928-2000*

Born in Michigan, studied design at the University of Cincinnati. Acclaimed Florida artist who painted Impressionist and Modernist views of rural genre, cityscapes and beach panoramas in the Post WWII era beginning at the same time as the Florida Highwaymen and continuing throughout the 20th century both at his Meadowbrook Studio and en plein air on the Gold Coast, Treasure Coast and Gulf Coast. For many years he was retained as a staff artist for the Tampa Tribune and he illustrated a 1997 book on Florida history in conjunction with his wife Jackie, an award winning landscape photographer. These images appear to have been created for WFLA TV & NBC News (per notation).

50. Shakespeare, William; Gill, Eric (illus); Richards, Sean [binder]. **The Tragedy of Hamlet, Prince of Denmark [Art Binding]**. London: Limited Editions Club/High Wycombe, 1933. Limited Edition. Rebound, else tight, bright, and unmarred. Unique art binding, brown leather boards, gilt lettering and decorative elements, black ink decorative elements, sculptural skull (split in center) incorporated into the binding, teg, beg; custom wooden slipcase. 8vo. 149pp. Illus. (b/w plates). Numbered limited edition of 1500, this being ' ____ '. Signed by Gill. Fine in Fine Wooden Slipcase. Hardcover. (#8119) \$7,500.00

An extraordinary binding by Sean Richards of Byzantium Studios. The skull is constructed by over 200 leather onlays.

51. Shiner, Lewis. **The Hacker Files [Complete Run of 12 Issues]**. New York: DC Comics, 1993. First Edition. Tight, bright, and unmarred. Glossy pictorial wraps. 4to. Various pg. Illus. (color plates). Fine. Original Wraps. (#9625)\$65.00

Notes: "In issue #11 of the series *Digitronix technicians in Kazakhstan demonstrate an early prototype virtual reality computer interface that may be the same one later used by Barbara Gordon (Oracle)*."

The letters printed in issues #3-12 were taken from online letter columns that Shiner setup on GEnie and CompuServe bulletin boards. Some of the letters were from computer industry professionals and enthusiasts who often corrected technical errors they had found in previous issues.

The cover to issue #8 shows a DTX (Digitronix) SCSI optical storage disk (possibly a hybrid magneto-optical/DVD RAM drive), with a 40 megabyte to 2 gigabyte storage capacity and a DTX mainboard. The optical storage disk is labeled as "Macintosh, NeXT, DOS and Novell compatible".

According to the book's *Who's Who* entry, *Digitronix computers are supposedly used by both Batman and Oracle*."

52. Sibly, Ebenezer. **A New and Complete Illustration of the Occult Sciences : Or the Art of Foretelling Future Events and Contingencies, By the Aspects, and Influences, of the Heavenly Bodies Founded on Natural Philosophy, Scripture, Reason, and the Mathematics. In Four Parts.** Part I. An Enquiry into, and Defense of, Astrology...Part II. Examples for acquiring a Practical Knowledge of Astrology...Part III. Meteorological Astrology defined and explained...Part IV. The Distinction between Astrology and the Diabolical Practice of Exorcism... London: Printed for the author; sold by C. Stalker, c.1790-1792. Revised edition. Tight, bright, and unmarred. Rebound in quarter calf over marbled boards, 1 volume (x; 1126 pages + index) in fine condition. Fresh endpapers, the text and plates are clean, with mild foxing and trimmed edges, a few pages with basic repairs, small tears, otherwise an excellent text block specimen. Large quartos in four 'parts' bound in one volume, 29 unnumbered leaves of plates, each part with individual title pages. Numerous tables, diagrams, and illustrations in text. Text is complete and collated with all plates present. Fine. Quarter calf. (#9548) \$7,500.00

Ebenezer Sibly (1751 – c. 1799) was an English physician, astrologer and writer on the occult. He studied amongst other things, medicine, alchemy, and history of witchcraft.

Sibly's 'New And Complete Illustration of the Occult Sciences' is an exceptional work, without a doubt one of the key works on astrology and magic of the period, and one of the earliest

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significant astrological studies of the American revolution. To say that Sibly was just an occultist and astrologer would be dismissive. The assessments, predictions, and observances are quite scholarly and scientific. He referenced major figures of history including Agrippa, Aristotle, Newton, Paracelsus, Swedenborg, and Culpeper. This set is more scarce than the compiled sets of the 19th century and is complete.

[Collation discussion] Opinions differ, but it seems that the first 'volume' of Sibly's New and Complete Illustration of the Occult Sciences was first published in 1784, with the subsequent volumes printed over the next few years. The volumes went through a number of printings, but as mixed sets were often issued and the individual parts were themselves often 'mixed' (that is made up using sheets from a number of different printings) identification of them is difficult, such as the case with these volumes. The numbering and arrangement of the plates for example is quite erratic.

One reasoning for the aggregation is as follows, these volumes were bound later, however, they were published and issued by Sibly before his death. These states (imprints) are quite rare. The majority of the volumes are issued and compiled posthumously (after 1800). Under variant titles, Sibly discusses details of magical procedure, and an account of the spirit world derived from Reginald Scot, in the 1665 edition of Discoverie of Witchcraft and recollects an encounter with "higher life forms" in Part IV (1122-1123). A strange, wonderful, and comprehension occult tome, and should be regarded as one of the most important occult texts on scientific and medical astrology of the 18th century.

Issued as such: [Part 1, 1790], [Part 2, 1784], [Part 3, 1792], [Part 4, 1791]; includes a "Dedication to the Ancient and Honourable Fraternity of Free and Accepted Masons," "To the Young Student in Astrology," "Poetical Invocation to Urania," and "The Author's Preface to this New Edition."

Includes the distinguished plates reproduced by magician A.E. Waite in the 19th century: "Signs, Characters, and Magical Knife" and Edward Kelly, a magician in the act of invoking the spirit of a deceased person." Also several pages are annotated with astrological symbols.

53. Thacher, James. **An Essay on Demonology, Ghosts, and Apparitions, and Popular Superstitions. Also, an Account of the Witchcraft Delusion at Salem, in 1692.** Boston, MA: Carter and Hendee, 1831. First Edition. Bound in early 19th century publisher's cloth, rebaked/rehoused with similar cloth, preserving part of

the original spine. Well-worn and dampstained covers, some foxing throughout, otherwise tight, bright, and unmarred, a solid text block with minimal marginalia. Has stamped of previous owner. Page 148-149 shows and includes a laid in clipping, browned pages. Copy shows pencil and penned marginalia with markings and dashes (pages 72, 131, 150). 8vo, iv, 234 pages, with 2 unnumbered pages of advertisement written by James Thacher. Very Good+. Cloth. (#9457) \$475.00

According to the advertisement: "The following pages were in substance composed to be read before the Plymouth Lyceum, in 1829. When it was understood that Rev. Charles W. Upham was about to favor the public with a work on the same subject... It is highly probable that we pursue the different tracks." However, Upham encouraged Thacher to publish the book, and in turn, the essay covers some topics extensively, Upham's first book on Salem had not, including ghosts and apparitions. Definitive source on the supernatural and popular superstitions. Uncommon and scarce. Formerly owned by Dr. Harold Bowditch, Harvard medical school faculty, c. late 19th century to 1922, and natural history specialist and from prominent Salem, Massachusetts family.

54. Timm, Jill. **New Orleans Lexicon.** Wenatchee, WA: Mystical Places Press, 2005. Tight, bright, and unmarred. Purple cardstock portfolio holding numerous folders each containing various leaves of the "book." 57x82mm. np. Illus. (color plates). Numbered limited edition, this being 2 of 25. Fine. Hardcover. (#8567) \$125.00

55. Tulien, Hagen von. **Occult Psaligraphy: The Hidden Art of Papercutting.** Seattle: Ouroboros Press, 2013. First Trade Edition. Tight, bright, and unmarred. High-grade black cotton book-cloth with blind-stamped device to front cover in black-foil stamped dust jacket. Large 8vo, printed in red and black on 100 lb. paper stock. Illus. (Over 100 illus., many being full-page papercuts). This is part of the Artist Edition, enhancing the limited edition of 888 copies. Near Fine. Hardcover. (#9007) \$100.00

In Occult Psaligraphy, Von Tulien expresses these magical states in a series of over 100 papercuts. This bi-lingual text in English and German, includes introductions by the artist and publisher William Kiesel, who speaks to the practice of papercutting in diverse esoteric traditions worldwide, including China, Japan, Mexico, Europe, Indonesia and America.

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56. Williams, Thomas Parker. **Reason Belief Truth.** Philadelphia, PA: Luminice Press, 2017. Limited Edition. Bright and clean. Red leather box, printed cards laid in, marbled paper accents. 9x9x9x2". Illus. Numbered limited edition, this being 5 of 12. Fine in Fine Box. Loose cards in Box. (#9558) \$3,000.00

Reason Belief Truth was designed, illustrated, printed and bound by Thomas Parker Williams. The text was letterpress printed and hand set by Mary Agnes Williams.

"Reason Belief Truth is a book of philosophical investigations begun with three statements: The truth can be found by...

The truth can not be found by...

The truth can only be found by...

These statements are illustrated on three flaps inside the cover which opens to reveal 21 double-sided cards with terms that may be used to complete the investigations or initiate further debate.

On the rear of each statement is another statement:

Reason is the search for evidence to support a proposition

Belief is the reliance on a personal conviction

Truth is found only if what is found is true." [Publisher's statement].

57. Williams, Thomas Parker. **Revelation.** Philadelphia, PA: Luminice Press, 2017. Limited Edition. Bright and unmarred. Seven-sided wood case, laser-cut face plate, copper panels with patina and laser transfer design; 10 printed laser-cut panels with mechanical parts of actuation; 37 original illustrations; 33 edited Biblical phrases. 11" diameter x 2" high. np. Illus. (b/w plates) Numbered limited edition, this being 3 of 5. Fine. (#9549) \$4,500.00

"Revelation is an interactive artist book that uses a new construction I call the cascading rotary structure.

I was inspired by the cut-up method of writing developed by Brion Gysin and William S. Burroughs in the 1950s. For the text I used excerpts from the final book of the New Testament, "The Revelation of Saint John the Divine." It is the most Burroughs-like book in the Bible.

The illustrations are my interpretations of the original first century text. Its powerful, often violent imagery was thought to predict the end times, and was used as a weapon against various factions of believers. Over the centuries, this book has created more dogma and fomented more persecution than any other text in the canonical scriptures.

Modern scholarship has established that "The Revelation of Saint John the Divine" was written in code, and meant as a work of protest, a political tract documenting Roman conquest and

occupation. For example, the "number of the beast" refers to the numerical value, in Hebrew, of the name of a Roman emperor. Starting at Revelation's first "Alpha and Omega" image, the viewer rotates the center knob to the left, or counter-clockwise. Ten laser-cut panels advance, each one revealing image and text combinations seen through the fifteen windows of the face plate. When the ending "Alpha and Omega" appears, the viewer resets the sequence by rotating the knob clockwise. Turning the knob in one direction, then the other, can produce dozens of unpredictable combinations. Revelation allows the viewer to interactively cut-up the text to, as Burroughs states, really read between the lines." [Artist statement]

Thank you, in advance, for your consideration. Please do not hesitate to contact us with any questions.

Ian J. Kahn

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